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The following programme was rendered: Piano, andante spinato, op. 22, polonaise brillante, Miss Ida Simmons; con-

tralto solo, "Fisher Boy, My Own," Miss Carrie M. Farwell; flute and piano, Valse de Concert, Emil Pollak and C. N. Pollak; baritone solo, "The Grave on the Heath," Max Descl; piano and violin, sonata in D minor, op. 21, Frank P. Fisk and John Brunkhorst.

Part second—Duo, voice and piano, "Le Papillon," Miss Mabel Haas and Frank P. Fisk; solo, Francis Walker; vocal duet, Miss Glenna C. Wright and Max Descl; cornet and piano, "Air Yarie," J. G. Pearson and Frank P. Fisk; song, "Israfel" Francis Walker; trio "Madre del Sommo Amore," Miss Mabel Haas, Francis Walker and W. P. Potter.

Alonzo E. Stoddard, the well known baritone, died at the Homeopathic Hospital, Boston. His last engagement was with the Emma Juch Opera Company.

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Louis Nathal, husband of the popular prima donna, Madame Natali, died in New York City, of "La Grippe." He was well known throughout the country, especially in St. Louis where he spent sometime in the management of opera and as a basso; he was highly regarded as a singer and actor. Nathal's real name was Louis de Plainville, being a native of the province of France. He first became known as the business manager of Madame Patti. Lately, he had given much attention to the writing of plays in which he proved most successful; among the best known are "Monbars," "A Prisoner for Life" and "Suspect." Madame Natali is at present in Paris, where she is soon to appear in grand opera and is destined to achieve ever greater successes than ever.

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sities of his fleecy charge, and, changing his tune, he gives his dogs the signal to drive his flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony, and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

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# MUSICAL REVIEW

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**W**ITH the January number of the REVIEW we began the plan of presenting the most desirable grades of music, not omitting the very difficult, and taking care to contribute to the pleasure of our younger readers. How we have succeeded, many congratulatory letters tell. We would like to hear from all, for all are interested; let us know your pleasure or displeasure—your suggestions—for we will have the biggest subscription list of any paper in the country, no matter at what cost.

## EUGEN D'ALBERT'S OPINIONS.

The people of America are fond of music, or else the greatest musicians of Europe would not find here a welcome from a cultured and oftentimes an enthusiastic audience. It is this indication that induces me to predict a great musical future for this country.

I have been asked to say something about myself, my early training and the masters who taught me. It is a difficult and delicate undertaking and can easily lead me into an avenue of egotism that might have no turning. In a short paper like this I shall rather try to do justice to the great masters, dead and living, than attempt a panegyric upon my own success. Just twenty-five years ago I saw the light of the world in Germany. Whether my infantile cry was musical or whether my fingers essayed a tattoo on the cheeks of my nurse, I have never been interested enough to inquire. I come by my love for music naturally, my father being a composer of dance music. He lives in London, and is well known there to a musical public. When I was six years old I began to study music, not for the pleasure of being a great performer on the piano, but to know the value of harmony and the language by which I could put my thoughts into music. Composition was my sole ambition, and naturally having to use the piano, I discovered, as my friends and father did, that I could play. The result was I was placed respectively under Tausig and Liszt. My desire for composition never ceased, and while under these two great masters I was encouraged to compose as well as to teach the wonderful art in which they excelled.

When I was fifteen years old I made my first public appearance at Weimar with Liszt. I was highly gratified at my reception, and some of the critics said that a new Tausig had appeared. Be that as it may, I had more engagements from that eventful time than I could fill. From Weimar I went to Berlin. The rest is well known, for I have been before the public ever since.

Much has been said of Liszt and Tausig, and on one point all critics agree, viz.: that both were incomparably great and irreproachable in their special styles. I knew both men well and have heard them play alone when the flow of inspiration, so to speak, was on them. Liszt was greater than Tausig in his conception of a piece, but the latter was more wonderful, more accurate in technique. Liszt had poetical sentiment and colored his music with it. Tausig had sentiment, too, but not so marked. His technique was so faultless it seemed as if Nature had made him a gifted instrument, and no effort was required to produce such perfect harmony. Liszt captivated the feeling and wove into his playing a sentimental pathos that carried all before it.

Von Bulow is great and has taught the art of not only playing a piece correctly as to technique, but the true conception that should invariably accompany it. I consider Von Bulow a musician in its widest sense. Rubinstein plays a piece, no matter by whom composed, as if it belonged to, and was the production of, Rubinstein. Von Bulow, on the contrary, follows the composer, interprets him and no one else. I admit that it makes Rubinstein very original. Both of these great artists have been heard in America, and anything like an extended criticism of their methods, I think, would be superfluous. Liszt's last pupil, Bernhard Stavenhagen, is quite a success in Germany. Emilie Sauer is also eminent. Both of them will yet come to America and delight the music-loving public. As to the artists in America I cannot say anything, because I have not had the pleasure of hearing any of them play yet.

Frequently since my arrival here I have been asked what course I would recommend young musicians to take to perfect themselves. As I have been here such a short time, of course I do not know what facilities the big cities afford in the way of conservatories and professors. With the knowledge I now possess I would advise a pupil to go to Germany and study under the great Professor Klindworth or any other well-known teacher. It is not the study of music alone that improves, but the atmosphere of musical culture that sur-

rounds a pupil. Berlin is undoubtedly the musical centre of Germany, and there such great musicians as Johannes Brahms and Von Bulow can be heard for the small sum of fifteen or twenty cents. They appear and conduct in popular concerts frequently and charge nothing for their service. In such a way the musical spirit of the people is encouraged and the poorest have an opportunity to hear the best music. I have appeared at several popular concerts in Berlin as a volunteer, and I can assure my readers that I was as careful and painstaking as if I had been playing before royalty. The pupil should lose no opportunity to hear other great masters besides the one teaching him, and from each try to learn something that could well be emulated to advantage. Each teacher has some special greatness, some individuality, that distinguishes his style, and it is the blending the talent or genius of an artist pupil to utilize into one composite whole the beautiful and best from each of the masters.

There are a great many Americans in Berlin now, and I suppose many of them are studying music. I noticed that at least twenty per cent. of the auditors at the great concerts were Americans. I should have said that the greatest prerequisite to the study of music is natural gift. Poets are born, not trained, and so are musicians. It is a waste of time and money for a dull person, in no way fitted to become even a brilliant mediocre player, to go to Europe. The question of practicing has often been discussed. I practice two hours a day, and I think it quite sufficient. Long and tedious hours at the piano are not necessary if a person is talented. Of course, four or even five hours are not enough for one who is not clever. Constant practice and perseverance can, no doubt work wonders in even very fat-witted, musically speaking, persons.

Perhaps this short article would be incomplete unless I mentioned the meteors of the musical firmament, the infantile musical prodigies. Some of my friends have shrugged their shoulders and intimated that early precocity meant early decay. I do not think so. Young Hofmann, who visited America, is a wonderful performer, indeed, a genius. He visited me at my home in Eisenach, Germany, for the purpose of studying under me. He took only one lesson and then went back to England, I believe. If the boy continues to study under good teachers, I see no reason why he will not improve and be a prodigy still when he is old enough to vote. These musical prodigies, however, who are born with their fingers on the piano, as a rule, never shine as great composers. Somehow it seems to be a great and invariable rule in nature that one cannot excel in everything, even in the musical line. Otto Hegner now touring in this country under Messrs. Abbey, Schoeffel and Grau, I have never heard.

All Germans musically inclined have more or less to say about Wagner. In the niche of fame and posterity he will be placed with Beethoven, Mozart and the great composers. I never missed a Bayreuth festival, and Wagner's greatness as a composer is a fact that becomes more apparent as time passes. In America I see that he is appreciated, and that brings me to the familiar question, How do I like America and the audience? For such a young country I cannot praise its musical culture too much. The advance has been rapid and certainly foreshadows a musical future for this great Republic. In Boston, the Athens of America, I was somewhat surprised, and at the same time delighted, with the warmth of my reception by the audience. The people were enthusiastic and artistically appreciative. In New York the matinee audiences before which I have played are not so demonstrative. Naturally, I expected in Boston a more or less counterpart of the New York audiences. When an audience is cold I do not feel the same spirit and encouragement that I do when my efforts bring forth cordial responses. I suppose this is a touch of human nature from which no artist before a public can truly say that he is exempt. It is the pardonable vanity of effort and if felt alike by greatness and mediocrity.

During the years I was under the great masters, and since, I have devoted much time to composition. Whether I have succeeded I must leave that to my fellow-countrymen in Germany to decide. Some twenty popular songs, several symphonies and two concertos I have composed and given to a German public. My songs are not like some of Mendelssohn's without words. "The Girl and Butterfly" is one of my latest songs, and is popular in Germany. Some inquisitive Socrates might ask me how to compose and the proper method to go about it to insure success. It is like asking how to write poetry as well as Goethe or Shakespeare. The answer is, first have the head and then do it. To be great as a musician, no matter how talented, we must study and work. Success is labor directed properly. At the age of seven I had a knack at composing, and would essay compositions very ambitious for my years. As I have none of my earlier and unpublished music here I composed, before I began this article and especially for it, a gavotte in allegro time, which I herewith give, with my signature attached.—*Am. Musician.*

## DR. HANS VON BUELOW.

Dr. Hans Von Buelow, the grand interpreter of Beethoven, and the greatest pianist and teacher of the age, will favor St. Louis with a magnificent programme, to be given at the Exposition Music Hall on the evening of April 23d. This will be the treat of the season, and will set all our music-lovers and students agog. The celebrated doctor created a regular *furor* in the East last year, when the immense amount offered (2,000 American dollars per night) tempted him to cross the seas and feast the ears of his hearers with a limited number of performances; and St. Louis will not be slow to take advantage of this rare treat. Make a note of the date—April 23d.

Tell your friends to subscribe to the REVIEW and that twelve numbers contain 325 Pieces.

## MUSICAL UNION.

The second concert of the St. Louis Musical Union, assisted by Mrs. Fannie Bloomfield-Zeisler and Mrs. O. H. Bollman, was given on the 21st ult. at Exposition Hall. The following programme was presented:

1. Overture, "Merry Wives of Windsor," Nicolai—Orchestra.
2. Vocal solo, Grand Aria from "Huguenots," Meyerbeer: "Liete Signori" (by request)—Mrs. O. H. Bollman.
3. Piano Solo: (a) Caprice on a theme from Gluck's "Alceste," Saint-Saens; (b) Ballade in G Minor, Chopin—Mrs. Fanny Bloomfield-Zeisler.
4. Symphony, No. 3 in A Minor (Scotch), Mendelssohn: First, Introduction, Allegro Agitato; Second, Scherzo-Asai Vivace; Third, Adagio, Cantabile; Fourth, Allegro Guerlier.
5. Vocal Solo: (a) Love's Provoking, Lohr; (b) Thou Fairest Vision, Lassen—Mrs. O. H. Bollman.
6. Piano Solo: (a) Gondoliers, Moszkowski; (b) Paraphrase on "Wedding March" and "Dance of the Elves," from Mendelssohn's "Midsummer Night's Dream," Liszt—Mrs. Fanny Bloomfield-Zeisler.
7. (a) "In the Mill," Gillet; (b) "L'Inconnue" Gavotte (by request), Arditi, for strings only—Orchestra.

Mrs. Fanny Bloomfield-Zeisler's second appearance in St. Louis was a triumphant success; nothing too eulogistic could be said of her magnificent performances. She is an artist of the highest rank. To eulogize her masterly playing, her delicacy of touch, her astonishing power and endurance, her faultless technique, etc., would be painting the lilies. It is, to make a long story short, piano playing as it should be. We hope to hear her soon again, and congratulate Chicago upon possessing such an artist, of whom she may well be proud.

Mrs. O. H. Bollman's selections were very fine, and her rendition of them could not be improved upon. The orchestra work throughout was first-class. We congratulate Mr. Waldauer upon this marked success. The management has put on a too indiscriminate encores which entailed a too prolonged programme; only one encore, if desired, is allowed each soloist. The orchestral pieces can not be encored. The fine Steinway piano used attracted everyone. Its beautiful tone was a constant pleasure. The third concert occurs on the 25th inst.

## THE MENDELSSOHN QUINTETTE CLUB.

The Mendelssohn Quintette Club, composed of Mr. Geo. Heerich, 1st violin, Mr. Valentine Schopp, 2d violin, Mr. Louis Mayer, viola, Mr. P. G. Anton, Jr., cello, and Mr. Victor Ehling, pianist, assisted by Mr. W. M. Porteous, gave its second concert of the series at Memorial Hall on the 14th ult. The following programme was presented:

- I. Quartette (Op. 125, No. 1)..... Schubert.  
(a) Allegro. (b) Scherzo.  
(c) Adagio. (d) Allegro.
- II. Sehnsucht..... Rubinstein.  
Mr. W. M. Porteous.
- III. Cello Solo—Souvenir de St. Petersburg..... Servais.  
Mr. P. G. Anton, Jr.
- IV. Quartett—Gavotte..... Bazzini.  
{ Recit Ch'al mai Veggio ..... Ernandi  
{ Aria. Infelice ..... Verdi  
{ Cabaletta. In fin che un brando Vindice }  
Mr. W. M. Porteous.
- VI. Piano Quintette—Op. 45..... Lachner.  
(a) Allegro. (b) Adagio.  
(c) Menuetto. (d) Allegro.

Special credit is due the solo work of Mr. P. G. Anton, Jr., and Mr. W. M. Porteous. Mr. Victor Ehling was at his best. His piano performance in the quartette was above criticism.

The Carl Faellen Piano Recitals, given January 22d and 23d, offered amongst other selections the following from Kunkel's Royal Edition: Ernst Kroeger—Dance of the Elves, B minor; Berceuse, E flat major. Rubinstein—Nocturne Fantastique, F sharp major (Kammerol Ostrow, No. 22). Chopin—Etude, A flat major, Op. 25, No. 1; Etude, C sharp minor, Op. 10, No. 4; Prelude, D flat major, Op. 28, No. 15. Chopin—Ballade, G minor, Op. 22. He was especially happy in the rendition of Kroeger's Dance of the Elves (Elfenreigen) and Berceuse. These he rendered with truly artistic fervor. The magnificent Knabe Concert Grand, used on the occasion, was a most noble instrument, and did not a little toward making the recitals a success.

## CITY NOTES.

Otto Bollman visited New York.

Henry Allman is now with St. George's Church.

C. I. Wynne, the popular music-dealer, of 912 Olive Street was waylaid by "The Grippe," but is able to be about.

A. D. Weld has been engaged for his third year as solo barytone of the Church of the Messiah.

Miss Jesse Foster, assisted by Miss Allen, pianist, and Mr. A. D. Weld, barytone, will give a concert at Jacksonville.

Miss Clara Stubblesfield gave an interesting pupils' musicale, at her residence, 2711 Lucas Ave., on the 29th ult.

Louis Mayer, the well-known violoncellist, has been elected Conductor of the Beethoven Association.

W. D. Armstrong, the author of the two splendid songs in the January REVIEW, is a native of Alton, Ill., and a very ambitious and promising young man.

The K. J. B. Ladies' Quartette is booked for the Kroeger Concert on the 4th inst., and for the German Branch of the Y. M. C. A., which gives a concert on the 13th inst.

The Faculty of the Western Conservatory of Music, under the direction of Roscoe Warren Lucy, will give a musical soiree at the residence of Mrs. F. Walton, of North St. Louis.

## CITY NOTES.

Otto Hein, the tenor, entertained the distinguished traveler, "La Grippe," at his home, 1329 South Thirteenth Street. "La Grippe" had a royal time of it, but was obliged to go, or he would have been killed with kindness. Mr. Hein is about again, as affable as ever, and with not a whit less of his fine voice, ready to receive any further favors from Monsieur La Grippe.

Fred. Victor Hoffman, the violinist and brother of the popular author, August William Hoffman, has returned to St. Louis and resumed his classes at 2653 Olive Street. Ovid Musin, the celebrated violinist, in a recent communication, praised Mr. Hoffman in the highest terms as teacher and violinist, and predicted a brilliant future for the young artist.

Madame Petipas, the celebrated vocal teacher, has returned to Paris. Her coming to St. Louis was due solely to the presence here of her favorite pupil, Mrs. Louie A. Peebles, whom she rightly supposed would have established a reputation for her. Her success here was very good, and she has built up our best singers. Madame Petipas was a magnificent vocalizer, a fine accompanist, and could transpose easily at sight. In Mrs. Louie A. Peebles she has left a true exponent of her excellent method, which needs no other justification than Mrs. Peebles' unqualified success during her artistic career.

Quail on toast, at Milford's.

Edward Nennstett, the piano-organ dealer, retired from business the first of the year. His successor is Mr. A. E. Whitaker, who had been in Mr. Nennstett's employ for the past thirteen years.

The Musicians' Mutual Benefit Association presented President Owen Miller, in recognition of his services, with a handsome gold hunting-case, E. Jaccard, non-magnetic, full-jeweled-movement watch, engraved: "Presented to Owen Miller by the M. M. B. A., January 10, 1890." Attached to it was a heavy gold chain, with a horseshoe locket set in diamonds. The presentation speech and response were enthusiastically received by those present.

Dvorak's "Stabat Mater" was given at the Church of the Messiah on the 19th ult. It was repeated in response to numerous requests from music-lovers, who recognize in it a masterpiece of modern musical composition. Outside of St. Louis it has been given only a few times in this country, but will be the chief choral work of the next musical festival at Cincinnati.

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# ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.  
*Moderato.* ♩ - 144.

Charles Kunkel. Op. 105.

*pp una corda. (soft Pedal.)*

*Ped. 3 Ped. 2 Ped. 2 Ped. 2 Ped. 2 Ped. 3*

*Ped. 5 2 1 2 5 Ped. 3 Ped. 2 Ped. 1 2 \* Ped. Ped. Ped. 4 Ped. 3*

*Ped. 2*

*The thunder of a distant storm mingles with the pastoral melody.*

*pp Ped. 4 3 2 1 mf*

*2 3 2 1 2 4 3 1 2 1 5 3 1 2 1 5 1 3 2 1 1*

*Ped. 2 Ped. 3 Ped. 5 2 1 2 5 p*

*tre corde (without soft Pedal.)*  
*The thunder becomes more distinct.*

*Ped. 4 3 2 1 f*

*2 4 3 1 2 5 1 4 4 1 1*

*Ped. 1 2 \* Ped. Ped. Ped. 4 Ped. 3 Ped. 2*

*mf*

The image shows a musical score for 'The Merry Widow' by Franz Lehár. The score is in 3/4 time and includes a key signature of one flat (B-flat). The piano introduction is marked 'Piano' and 'Andante'. The waltz section is marked 'Waltz' and 'Moderato'. The score includes a variety of musical notations, including treble and bass staves, notes, rests, and dynamic markings. The piano introduction features a series of chords and single notes, while the waltz section is characterized by a rhythmic pattern of eighth and sixteenth notes. The score is written for piano and includes a variety of musical notations, including treble and bass staves, notes, rests, and dynamic markings.

**The shepherd gives a signal.**

[illegible]

to his dogs to bring the flock under shelter.

to his dogs to bring the flock under shelter.

*corda.* *tre corde.* *echo. una corda. tre corde.*

*f* *pp* *f* *f* *p* *ff*

*Ped.*

The musical score for the piano part of 'L'Espresso' by Debussy is shown. It features a treble and bass staff. The piano part is marked *mf* and *Pod.* (Pédale). The right hand part is marked *pp* and *una corda*. The score includes fingerings (1, 2, 3, 4, 5) and a crescendo leading to a *ppp* marking.

**The rain begins to fall.**

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a simple, folk-like style, starting on a middle C and moving stepwise up to a G, then down to a C. The second system consists of two staves. The upper staff continues the melody from the first system, and the lower staff provides a harmonic accompaniment. The key signature remains one flat, and the time signature is 4/4. The melody in the second system is more complex, featuring a series of eighth and sixteenth notes. The accompaniment in the lower staff is a simple harmonic support, consisting of a single note (C) in the first measure, followed by a series of chords (D, E, F, G, A, B, C) in the subsequent measures. The score is marked with 'Ped.' (Pedal) at the beginning of the first measure and at the end of the second measure. The tempo is marked 'Andante'.



**The wind hisses among the mountain pines.**

8

The storm comes on in full power.

*Ped.* *Ped.* *Ped.* *Ped.*

Musical score for "The Merry Widow" waltz, measures 1-12. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. Dynamics include piano (p), forte (f), and piano (p). Pedal markings (Ped.) are present at measures 1, 4, 7, and 10. The score ends with a double bar line and a repeat sign.

**Thunderbolt.**

*ff* *p*

*Ped.* *Ped.*

*f* *p*

*Ped.* *Ped.*

*sfz* *ff sempre marcato.*

*Ped.* *Ped.*

the thunders of his voice roll and reverberate.

*ff*

*Ped.*

**Thunderbolts.**

*ff* *sfz* *sfz* *sfz*

*Ped.* *Ped.* *Ped.* *Ped.*

*sfz* *ff* *ff* *sfz* *sfz*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



The storm gradually passes away.

*ff dim.*

*sfz.* *ff*

*Ped.* *Ped.* *Ped.*

*f dim.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*p*

*Ped.* *Ped.* *Ped.* *Ped.*

*f*

*Ped.* *Ped.* *Ped.*

The sun appears, the birds twitter in the.

*Con anima*

*ppp* *f* *ppp* *echo.*

*Ped. tre corde.* *Ped. una corda.*

*Ped. una corda.* *Ped.*

branches the shepherd again calls his dogs and takes his sheep to pasture.

*f* tre corde. *echo.* *una corda.* *f* tre corde. *echo.* *una corda.* *pp*

Ped. Ped. Ped. Ped. Ped. Ped.

## FINALE I.

Tempo I ♩ 144.

The shepherd resumes his love song, while

*f* tre corde. *echo.* *una corda.* *f* tre corde. *echo.* *una corda.* *mp* tre corde.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

the thunder gradually dies away in the distance.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

A choice of two finales is given. Number two is for the more advanced performer.





## FINALE II.

For very advanced performers.

Birds singing.

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes. Pedal points are indicated by 'Ped.' markings, and a mezzo-forte pedal is marked 'mf Ped.' in the final system. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The piece concludes with a final cadence marked by a double bar line and a repeat sign.



8

*f* *p* *f* *p* *f* *p* *mf*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*f* *echo.* *pp* *f*

*una corda.* *tre corde.* *una corda.* *tre corde.*

Ped. Ped. Ped.

8 *echo.* *pp* *p* *pp*

*una corda.*

Ped. Ped. Ped.

Ped. Ped. *pp* *pp*

# MENUET.

J. J. Paderewski Op. 14.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ - 138.

*mp*

*mf*

*f*

1. 2.

Copyright Kunkel Bros. 1890.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several measures with triplets, indicated by a '3' over the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics "The Rose Tree" are written below the staff, aligned with the melody. The score is presented on a single page with a decorative border.

**FINE.**

A musical score for the song 'The Rose Tree'. It features a piano introduction and two vocal parts. The piano introduction is in 3/4 time, with a key signature of one flat (B-flat). The first vocal part (Soprano) begins with a treble clef and a key signature of one flat. The second vocal part (Bass) begins with a bass clef and a key signature of one flat. The score includes fingerings and breath marks for the vocal parts.

A musical score for the song "The Rose Tree". It features two staves: a treble staff with a melody and a bass staff with accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody includes various ornaments like grace notes and slurs. There are fingerings indicated by numbers 1-5 above or below notes. A repeat sign appears after the first four measures, followed by a section labeled "2nd time." which starts at measure 9. The piece concludes with a final cadence.

[illegible]

Repeat from the beginning to Fine.

*Repeat from the beginning to Fine.*



# BABBLING.

## BABILLAGE.

Ernest Gillet.

Notes marked with an arrow must be struck from the wrist.

Allegretto moderato.  $\text{♩} = 88$ .

The musical score is written for piano and left hand. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegretto moderato' with a quarter note equal to 88 beats per minute. The score is divided into six systems. The first system starts with a mezzo-forte (mf) dynamic. The second system includes a piano (p) dynamic. The third system includes a piano (p) dynamic and a 'rit. a tempo.' marking. The fourth system includes a piano (p) dynamic and a '1st time' and '2nd time' marking. The fifth system includes a piano (p) dynamic and a 'cres.' marking. The sixth system includes a piano (p) dynamic and a 'a tempo.' marking. The score concludes with a double bar line and a repeat sign. Fingerings are indicated by numbers 1-5. Arrows indicate notes to be struck from the wrist. Pedal marks (Ped.) are present in the fifth system.

5 1 3 2 3 5 1 3 2 4 1 2 4 1 2 5 1 3

1st time *f* 2nd time *pp*  
*Un poco animato.*

5 1 3 4 1 2 5 1 3 7 4 1 3 2 1 3 1 2 1

1st time *f* 2nd time *pp*  
*loure*

5 1 3 4 1 2 3 3 1 2 4 1 2 3 2 1 2 3 5 2 3 5 2 3

1st time *f* 2nd time *pp*  
*a tempo.*

5 1 3 2 1 2 3 5 2 3 5 1 5 1 3 2 1 3 2 1 2 3 4 1 2 3

1. 2. *cres.*

5 1 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 1 2 3 4 5 1 2 3

Repeat from *pp* to *f* then close with the Finale.

5 1 3 2 1 2 3 4 5 1 2 3 4 5 1 2 3

**FINALE.**

5 1 3 2 1 2 3 4 5 1 2 3 4 5 1 2 3

*senza rall.*

5 1 3 2 1 2 3 4 5 1 2 3 4 5 1 2 3

(FRÖHLICHER SPAZIERGANG.)

Poco Allegro. ♩ 120.

Copyright, Funk & Wagnell Bros., 1890.



Handwritten musical score system 1. Treble and bass staves. Treble staff contains rapid sixteenth-note passages with fingerings 1-5. Bass staff contains chords and single notes. Pedal points are marked with "Ped." and asterisks. A crescendo marking "cres." is present above the treble staff.

Handwritten musical score system 2. Treble and bass staves. Treble staff contains sixteenth-note passages. Bass staff contains chords and single notes. Pedal points are marked with "Ped." and asterisks.

Handwritten musical score system 3. Treble and bass staves. Treble staff contains sixteenth-note passages. Bass staff contains chords and single notes. Pedal points are marked with "Ped." and asterisks.

Handwritten musical score system 4. Treble and bass staves. Treble staff contains sixteenth-note passages. Bass staff contains chords and single notes. Pedal points are marked with "Ped." and asterisks. A "rit." (ritardando) marking is present. A section labeled "ossia." ( ossia ) is indicated below the bass staff.

Handwritten musical score system 5. Treble and bass staves. Treble staff contains sixteenth-note passages. Bass staff contains chords and single notes. Pedal points are marked with "Ped." and asterisks. A crescendo marking "cres." is present above the bass staff.

*Giocoso.*

First system of musical notation. Treble and bass staves. Treble staff begins with a *p dolce* dynamic and a 5-measure rest, then continues with eighth-note patterns. Bass staff has a 5-measure rest, then continues with eighth-note patterns. Pedal points are marked with 'Ped.' and an asterisk. Dynamics include *p dolce* and *f*. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble staff continues with eighth-note patterns. Bass staff continues with eighth-note patterns. Pedal points are marked with 'Ped.' and an asterisk. Dynamics include *p* and *f*. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff continues with eighth-note patterns. Bass staff continues with eighth-note patterns. Pedal points are marked with 'Ped.' and an asterisk. Dynamics include *mf*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with eighth-note patterns. Bass staff continues with eighth-note patterns. Pedal points are marked with 'Ped.' and an asterisk. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with eighth-note patterns. Bass staff continues with eighth-note patterns. Pedal points are marked with 'Ped.' and an asterisk. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Treble staff continues with eighth-note patterns. Bass staff continues with eighth-note patterns. Pedal points are marked with 'Ped.' and an asterisk. Dynamics include *f*. Fingerings are indicated by numbers 1-5.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Fingerings (1-5) are indicated above the notes.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *cres.* and *f*. Fingerings (1-5) are indicated above the notes.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *p* and *rit.*. An *ossia.* section is shown at the end of the system. Fingerings (1-5) are indicated above the notes.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *a tempo.* and *cres.*. Fingerings (1-5) are indicated above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *ff* and *f*. Fingerings (1-5) are indicated above the notes.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *ff* and *mf*. Fingerings (1-5) are indicated above the notes.



# SHOWER OF ROSES.

LA PLUIE DE ROSES.

IMPROMPTU.

C. Kolling Op. 158.

Notes marked with an arrow must be struck from the wrist.

Allegretto vivo. ♩. 72.

The musical score is written for piano in 3/8 time, key of B-flat major. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Allegretto vivo' with a quarter note equal to 72 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Pedal points are indicated by 'Ped.' with an asterisk. Arrows point to specific notes that must be struck from the wrist. The score includes dynamic markings such as 'p' (piano), 'cres.' (crescendo), 'simili.' (simile), and 'mf' (mezzo-forte). The score is published by Kunkel Bros. in 1890.



The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece, and the second system contains the final measure. The music is written for piano on a grand staff (treble and bass clefs) in the key of B-flat major (two flats). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody is in the treble clef, and the bass clef provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' at the beginning of measures 1, 3, 5, and 7. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in measure 7.

The image shows a page from a musical score for 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a melody for the flute and a piano accompaniment. The flute part includes various ornaments and trills. The piano part includes a 'Ped.' (pedal) marking and a 'mf' (mezzo-forte) dynamic marking.

The musical score is for the piano introduction of 'The Merry Widow' by Franz Lehár. It is written in 3/4 time and features a key signature of one flat (B-flat). The score is presented on two staves, with the right hand on the upper staff and the left hand on the lower staff. The right hand begins with a series of eighth notes, while the left hand provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and fingerings. A 'Ped.' (pedal) instruction is present, marked with a flower symbol. The score is a page from a music book, with the title 'The Merry Widow' and the composer's name 'Franz Lehár' visible at the top.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff uses a treble clef and the lower staff a bass clef. The key signature has one flat (B-flat), and the time signature is 5/4. The melody in the upper staff consists of eighth and sixteenth notes, often beamed together in groups of four or five. Fingerings (1-5) are indicated above the notes. The bass staff provides harmonic support with chords and single notes, including fingerings (1-4) and (2-4). Pedal points are marked with 'Ped.' and a flower-like symbol at the beginning of several measures. The score is divided into measures by vertical bar lines.



First system of musical notation. Treble and bass staves. Includes markings: *cres.*, *Ped.*, and asterisks.

Second system of musical notation. Treble and bass staves. Includes markings: *Ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Includes markings: *cres.*, *Ped.*, and asterisks.

Fourth system of musical notation. Treble and bass staves. Includes markings: *Ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *dim.*, *Ped.*, and asterisks.

Sixth system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *p*, *f*, and *pp*.

# ON THE LAKE.

Op. 20. No 8.

To Miss May Cargill.

E. R. Kroeger.

*Allegretto. ♩ = 80.* *cantabile.*

*p* *mp*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mf* *dimin.* *mf*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*a tempo.* *rit.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*piu p*

This system contains the first six measures of the piece. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present under measures 1, 2, 3, 4, 5, and 6.

Ped. Ped. Ped. Ped. Ped. Ped.

*Con espressione.*

This system contains measures 7 through 12. The right hand has more complex arpeggiated patterns with fingerings. The left hand continues with eighth notes. Pedal markings are at the end of measures 11 and 12.

Ped. \*

*dimin.*

This system contains measures 13 through 18. The right hand features descending arpeggiated lines. The left hand has some rests. Pedal markings are at the end of measures 13, 15, and 18.

\* Ped. \* Ped. \*

*cres.* *mf* *dimin.*

This system contains measures 19 through 24. It includes dynamic markings for crescendo, mezzo-forte, and diminuendo. The right hand has arpeggiated figures, and the left hand has eighth-note accompaniment. Pedal markings are at the end of measures 19, 22, 23, and 24.

Ped. \* Ped. \* Ped. \*

This system contains measures 25 through 30. The right hand has arpeggiated figures, and the left hand has eighth-note accompaniment. Pedal markings are at the end of measures 25, 27, 28, and 30.

Ped. \* Ped. \* Ped. Ped. \*

*riten.*

This system contains measures 31 through 36. The right hand has arpeggiated figures, and the left hand has eighth-note accompaniment. The piece concludes with a *riten.* marking. Pedal markings are at the end of measures 31, 33, 34, and 36.

Ped. \*



3 15 4 15 2 5 4 3 4 5 4 5 4 5 4 5 3 2

*p*

*dimin.*

Ped. \* Ped. \* Ped. \* Ped.

4 15 4 15 2 5 4 3 4 5 4 5 4 5 3 2

*p*

*dimin.*

Ped. Ped.

4 15 2 2 1 2 5 1 2 1 5 4 3 2

*p*

*rit.*

*Tempo primo.*

Ped. \* Ped. Ped. Ped. Ped.

4 15 2 2 1 2 5 1 2 1 5 4 3 2

*p*

*rit.*

*Tempo primo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 15 2 2 1 2 5 1 2 1 5 4 3 2

*p*

*rit.*

*Tempo primo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 15 2 2 1 2 5 1 2 1 5 4 3 2

*p*

*rit.*

*Tempo primo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

# FLY, BIRDLING FLY.

(FLIEGE, VÖGLEIN FLIEGE.)

DUET or SOLO

When sung as a Solo sing small notes.

Franz Abt.

Allegretto. ♩. 72.

*mf*

1. Fly ..... a - way, bird - ling, why dost thou stay?  
 2. O'er ..... the waves fly - ing, speed thou thy flight,  
 3. Sad - ly I'm sigh - ing, could I with thee  
 1. Flie - ge du Vög - lein, zie - he nur - hin!  
 2. Fern ..... ü - ber Wo - gen, wie du ge - ahnt,  
 3. Ach ..... wie so ger - ne, Vög - lein mit dir.

*mf*

Ped. Ped. Ped. Ped. \*

*pp*

1. Strong are thy pin - ions, fly ..... far a - way; Fly ..... a - way, bird - ling, why ..... dost thou  
 2. For there are ly - ing shores ..... far more bright; O'er ..... the waves fly - ing, speed ..... thou thy  
 3. Go swift - ly fly - ing o - ver the sea, Sad - ly I'm sigh - ing, could ..... I with  
 1. Hast du doch Schwingen, darfst ..... du doch ziehn! Flie - ge du Vög - lein, zie - he nur  
 2. Bald ist er - flo - gen schö - ne - rer Strand. Fern ü - ber Wo - gen, wie ..... du ge -  
 3. Weit in die Fer - ne zög ..... ich von hier! Ach wie so ger - ne, Vög - lein, mit

*pp*

Ped. Ped. Ped. Ped. Ped. \*

Omit small notes when  
sung as a duet.

1. stay, Strong..... are thy pin - ions, fly..... far a - way. Ro - ses are  
2. flight, Far..... off are ly - ing shores..... far more bright. Soft..... winds are  
3. thee Go..... swift - ly fly - ing o - ver the sea. Fly..... a - way  
1. hin! Hast..... du doch Schwingen darfst..... du doch ziehn. Ro - sen die  
2. ahnt, Bald..... ist er - flo - gen schö - ner - er Strand. Per - len - be -  
3. dir Weit..... in die Fer - ne zög ich von hier. Flie - ge du

Ro - ses are  
Soft..... winds are  
Fly..... a - way  
Ro - sen die  
Per - len - be -  
Flie - ge du

Pod. Pod. \* Pod. Pod. Pod. Pod.

*leggiero.*

1. blooming, Ro - ses are bloom - ing Here now no more, Seek them perfuming some fairer  
2. lav - ing, Soft winds are lav - ing, Sweet songs a - rise, Or - angetrees waving 'neath those fair  
3. bird - ling Fly..... a - way bird - ling, Fly far a - way, Strong are thy pinions why dost thou  
1. sü - ssen, Ro - sen, die sü - ssen, blühn ja nicht mehr; Neu - e zu grüssen flieg ü - bers  
2. thau - et, Per - len - be - thau - et, lie - der - be - grüsst, Him - mel um blauet wel - len - ge -  
3. vög - lein, Flie - ge du vög - lein, zie - he nur hin, Hast du doch Schwingen darfst du doch

1. bloom - ing here now no more, Seek..... them perfum - ing,..... some fair - er shore,  
2. lav - ing, sweet songs a - rise, Or - angetrees wav - ing,..... 'neath those fair skies,  
3. bird - ling fly far a - way, Strong..... are thy pin - ions, no lon - ger stay,  
1. sü - ssen, blühn ja nicht mehr; Neu - e zu grü - ssen, flieg ü - bers Meer,  
2. thau - et, lie - der - be - grüsst, Him - mel um blau - et,..... wel - len - ge - küsst,  
3. Vög - lein, zie - he nur hin, Hast..... du doch Schwin - gen,..... darfst du doch ziehn;

Pod. Pod. \* Pod. Pod. Pod. Pod. \*



3. Hast du doch Schwin - gen, ja Schwin - gen,  
 2. Him - mel - um - blau - et, um - blau - et,  
 1. Neu - e zu grü - ssen, zu grü - ssen,  
 3. Strong are thy pin - ions, thy pin - ions,  
 2. Green trees are wav - ing, are wav - ing,  
 1. Seek them per - fum - ing, per - fum - ing,

The musical score for "The Rose Tree" is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble rest followed by eighth-note pairs (F4, G4), (A4, B-flat4), (C5, B-flat4), and (A4, G4). This is followed by a half note F4, a half note E-flat4, and a quarter note D4. The lower staff is in bass clef with the same key signature. It starts with a bass rest, followed by eighth-note pairs (F3, G3), (A3, B-flat3), (C4, B-flat3), and (A3, G3). This is followed by a half note F3, a half note E-flat3, and a quarter note D3. Pedal points are indicated by "Ped." below the first, third, and fifth measures. A fourth measure contains an asterisk (\*). Above the final measure of the first system, the instruction "Play small notes when sung as a solo." is written. The second system also consists of two staves. The upper staff begins with a treble rest, followed by eighth-note pairs (F4, G4), (A4, B-flat4), and (C5, B-flat4). This is followed by a half note F4, a half note E-flat4, and a quarter note D4. The lower staff begins with a bass rest, followed by eighth-note pairs (F3, G3), (A3, B-flat3), and (C4, B-flat3). This is followed by a half note F3, a half note E-flat3, and a quarter note D3. Pedal points are indicated by "Ped." below the first, third, fifth, seventh, and ninth measures. The system concludes with a double bar line and a repeat sign. The tempo marking "a tempo." is placed below the first measure of the second system. The score is numbered "1." at the beginning and "2." at the end of the second system.

# UNLESS.

(NUR DANN.)

Words by Elizabeth Barrett Browning.

Luigi Caracciolo.

Andante. ♩ - 92.

*f*

Ped. Ped. Ped. \* Ped. \* Ped. \* Ped. Ped.

2. Nur dann, wenn der wal - len de Strom der Zeit Sein  
1. Nur dann, wenn du, en - dend den Lie - bes - sang Fühlst,

1. Un - less you can think when the song is done No  
2. Un - less you can muse in a crowd all day On the

\* Ped. \*

2. Bild - niß nicht kann verwischen;  
1. ihn könn kei - ner um - fas - sen;

Dein Her - ze selbst blie - be ihm  
Du glaubst, wenn des Lie - ben - den

1. oth - er is soft in the rhythm Un - less you can feel when  
2. ab - sent face that fix'd you Un - less you can love as the

2. treu geweiht, Wenn Him - mel läg' da - zwi - schen; Nur  
1. Schritt verklung, Das Al - les dich ver - las - sen; Nur

1. left by one That all men else go with him Un -  
2. An - gels may With the breadth of Heav'n be - twixt you Un -

2. dann, wenn für Zweifel du kei - nen Raum, Bei fei - ler Ver - läum - der  
1. dann wenn die Schö - ne dein ihm ge - fällt, Die Kun - de dir fest ver -

1. less you can know when un - prais'd by his breath That your beauty it - self wants  
2. less you can dream that his faith is fast Thro' be - hov - ing and un - be -

2. Hie - be;  
1. blie - be;  
Der Tod dir ein Freund, wenn es nur ein Traum, Sonst  
Wenn Le - ben und Tod dich bei ihm be - hält: O

1. prov - ing, Un - less you can swear for Life, for Death" Oh!  
2. hov - ing Un - less you can die when the dream is past Oh!

2. nimmer nenn' es Lie -  
1. dann nur nenn' es Lie - be. || 2. be. O nimmer, nimmer,

1. fear to call it lov - ing. ing! Oh, nev - er, nev - er  
2. nev - er call it lov - ing! Oh, nev - er, nev - er

or thus, nim - mer, nimmer nenn' es Lie - be  
call it, nev - er call it lov - ing!

2. nim - mer, nimmer nenn' es Lie - be  
2. call it, nev - er call it lov - ing!



# HARMONIE.

**FEST POLONAISE.**

**A. I. Epstein. Op. 25.**

**Marziale** ♩ -100.

**Secondo.**

The second system of the musical score continues the piece. It features complex chords with fingerings such as 4 2 1, 5 3 1, and 4 2 1. The dynamics include *f* (forte), *p* (piano), and *cres* (crescendo). The bass line includes a triplet of eighth notes and a half note. The right hand has a series of chords and a triplet of eighth notes. The score is marked with *Ped.* and asterisks.

# HARMONIE.

## FEST POLONAISE.

A. I. Epstein. Op. 25.

Marziale ♩ - 100.

Primo.

*f* *p* *f* *p* *f* *p* *ff*

*cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

4 2 1 4 2 1 4 2 1 4 2 1 5 2 1 4 2 1 4 2 1 5 3 2 1

*p* *cres.* *Ped.* *Ped.* *Ped.*

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for piano (p) and includes a variety of musical notations such as eighth and sixteenth notes, rests, and fingerings. The piece features a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piece concludes with a double bar line and a repeat sign.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. The piano part is in the lower register, featuring a prominent bass line with a 'Ped.' (pedal) marking and a '5' (five) marking. The vocal part is a solo for a soprano or alto voice, with a 'Ped.' (pedal) marking and a '5' (five) marking. The score is in 4/4 time and G major. The piano introduction is marked 'Ped.' and '5'. The vocal solo is marked 'Ped.' and '5'. The piano accompaniment is marked 'Ped.' and '5'. The score is in 4/4 time and G major.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The tempo is marked "Allegretto". The piece consists of 16 measures. The first measure is marked "Ped." and the last measure is marked "Ped.". The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also some decorative elements like a star symbol in the first measure and a flower symbol in the last measure.



*Cantabile.*

*Primo.*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with many slurs and fingerings (1-5). Bass staff has a supporting line with slurs and fingerings. Dynamics include *p* and *cres.*. Pedal markings (*Ped.*) are present under the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line. Dynamics include *p* and *cantabile.*. Pedal markings (*Ped.*) are present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a supporting line. Dynamics include *p*. Pedal markings (*Ped.*) are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a supporting line. Dynamics include *f* and *mp*. Pedal markings (*Ped.*) are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a supporting line. Pedal markings (*Ped.*) are present.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a supporting line. Pedal markings (*Ped.*) are present.

This page of musical notation is for a piano piece, likely a solo or a duet. It consists of eight systems of staves, each with a treble and bass clef. The notation is highly complex, featuring many chords, arpeggios, and rapid passages. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* (forte), *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), *dim.* (diminuendo), and *cres.* (crescendo). The tempo or mood is indicated by 'Secondo.' at the top. The key signature is one sharp (F#). The notation is in a style typical of 19th-century piano music.

Primo.

This page of piano sheet music is written for a single system and contains seven systems of staves. The notation is complex, featuring numerous fingerings (1-5), slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The music is marked 'Primo.' at the top. The first system includes a 'p' (piano) dynamic. The second system includes a 'f' (forte) dynamic. The third system includes a 'cres.' (crescendo) marking and a 'dolce.' (dolce) marking. The fourth system includes a 'f' (forte) dynamic. The fifth system includes a 'cres.' (crescendo) marking. The sixth system includes a 'Ped.' (pedal) marking. The seventh system includes a 'cres.' (crescendo) marking, a 'ff' (fortissimo) dynamic, a 'mf' (mezzo-forte) dynamic, and a 'dim.' (diminuendo) marking. The page is filled with intricate musical notation, including many slurs and fingerings, and is marked with 'Ped.' (pedal) instructions throughout.

*p*

*f*

*cres.*

*dolce.*

*f*

*cres.*

*ff*

*mf*

*dim.*

*Ped.*



Secondo.

*f* *p* *f* *f* *ff* *ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*tres* *cen*

*do. f*

Primo.

This page contains eight systems of musical notation for a piano piece, likely a solo or a first part of a duet. The notation is written in treble and bass staves, with a key signature of one sharp (F#). The piece is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and frequent use of slurs and ties. Dynamics include *f* (forte), *p* (piano), and *cres.* (crescendo). Pedal markings (*Ped.*) are used throughout, often with asterisks to indicate specific pedal points or effects. The notation includes various musical symbols such as beams, slurs, and ties, indicating complex rhythmic and melodic patterns. The piece concludes with a final chord marked with a double bar line.

# 48 ETUDES PROGRESSIVES.

A. Loeschhorn, Op. 65.

*Allegretto.* ♩ .72 ♩ .100.

17 *mf*

*f*

*p*

*f* *p*

*f* *p* *ff*



*Andante cantabile.* ♩ - 88 ♩ - 112.

18. *p*

*cres.* *p* *pp*

*Allegro moderato.* ♩ - 88 ♩ - 108.

19. *2<sup>da</sup> time!*

*mf*

Allegro. ♩ = 72 ♩ = 100

20

First system of the musical score, measures 1-6. It features a treble and bass staff in G major (one sharp). The treble staff has a melodic line with many slurs and fingerings (1-5). The bass staff has a supporting line with chords and fingerings. A forte (f) dynamic is marked at the beginning.

Second system of the musical score, measures 7-12. It includes a first ending bracket over measures 8-9 and a second ending bracket over measures 10-12. Dynamics include piano (p) and crescendo (cres.).

Third system of the musical score, measures 13-18. It continues the melodic and harmonic development with various slurs and fingerings. Dynamics include forte (f).

Fourth system of the musical score, measures 19-24. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment. A piano (p) dynamic is marked at the beginning of the system.

Fifth system of the musical score, measures 25-30. It features a melodic line in the treble staff and a more active bass line. A forte (f) dynamic is marked.

Sixth system of the musical score, measures 31-36. The final system on the page, ending with a double bar line. It contains melodic and harmonic material with various slurs and fingerings.

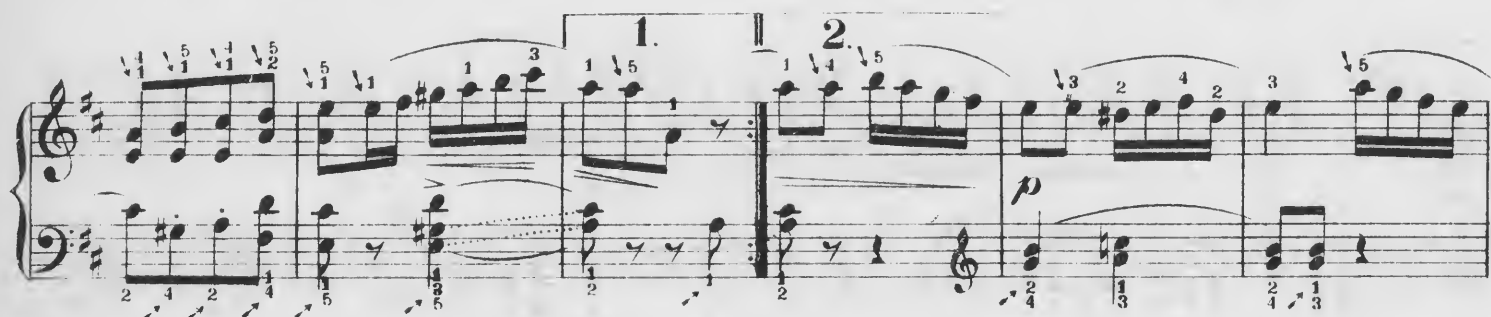
Allegretto ♩ - 80 ♩ - 100.

21 *mf*



First system of the musical score, measures 21-26. It features a treble and bass staff in D major (two sharps). The tempo is marked 'Allegretto' with a range of 80-100 beats per minute. The dynamic is 'mf' (mezzo-forte). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5 and slurs.

1. 2.



Second system of the musical score, measures 27-32. It includes a first ending (1.) and a second ending (2.). The dynamic changes to 'p' (piano) in measure 30. The notation continues with eighth and sixteenth notes and fingerings.

*mf*



Third system of the musical score, measures 33-38. The dynamic is 'mf'. The music continues with eighth and sixteenth notes, slurs, and fingerings.

*p* *f*



Fourth system of the musical score, measures 39-44. The dynamic changes from 'p' (piano) to 'f' (forte) in measure 42. The notation includes eighth and sixteenth notes with fingerings.

*p* *f*



Fifth system of the musical score, measures 45-50. The dynamic changes from 'p' (piano) to 'f' (forte) in measure 47. The notation includes eighth and sixteenth notes with fingerings.

*p* *f*



Sixth system of the musical score, measures 51-56. The dynamic changes from 'p' (piano) to 'f' (forte) in measure 53. The notation includes eighth and sixteenth notes with fingerings, ending with a double bar line.

Allegretto con moto. ♩-88 ♩-108

22

*mf*

*f* *mf*

*p*

*mf* *p*

*f* *mf*

*f* *p* *f* *p* *f* *p* *f*



Tempo di Valse. ♩ - 132 - ♩ - 80.

23 *mf*

First system of piano music, measures 1-4. Treble staff has a melodic line with fingerings (5, 4, 5, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 4, 3, 1, 3, 2, 5, 4, 1, 2, 5). Bass staff has a harmonic accompaniment with fingerings (6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3).

Second system of piano music, measures 5-8. Treble staff continues the melodic line with fingerings (5, 4, 5, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 3, 1, 2, 5, 4, 1, 3, 2, 1, 2, 1). Bass staff continues the harmonic accompaniment with fingerings (6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3).

Third system of piano music, measures 9-12. Treble staff has a melodic line with fingerings (3, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 3, 4, 3, 2, 3, 1, 3, 5, 4, 2, 1, 4). Bass staff has a harmonic accompaniment with fingerings (3, 1, 2, 4, 1, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3).

*mf* *f* *mf*

Fourth system of piano music, measures 13-16. Treble staff has a melodic line with fingerings (3, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 2, 1, 5, 2, 3, 1, 2, 5, 4, 1, 2, 5). Bass staff has a harmonic accompaniment with fingerings (3, 1, 2, 4, 1, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3).

Fifth system of piano music, measures 17-20. Treble staff has a melodic line with fingerings (4, 5, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 4, 3, 1, 3, 2, 5, 4, 1, 2, 5, 4, 1, 5). Bass staff has a harmonic accompaniment with fingerings (6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3).

Sixth system of piano music, measures 21-24. Treble staff has a melodic line with fingerings (4, 5, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3). Bass staff has a harmonic accompaniment with fingerings (6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3, 6, 2, 6, 1, 3).

24. *Allegro moderato. ♩ - 100 ♩ - 132.*

*mf*

2d time  $\frac{2}{2}$

*cres.*

*Fine.*

*mf*

*cres.*

*f*

*Repeat from the beginning to Fine.*

25. *Andante cantabile. ♩ - 112 ♩ - 144.*

*p*

2d time.

*Fine.*

*Repeat from the beginning to Fine.*

*Allegro non tanto.* ♩ - 108 ♩ - 132.

26. *f*

*mf*

*f*

*Allegretto.* ♩ - 88 ♩ - 100.

27. *mf*





First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment. The dynamic marking *mf* is present.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and fingerings. The bass staff has a more rhythmic accompaniment. The dynamic marking *f* is present.

*Allegro.* 132  $\text{♩}$  66.

Third system of musical notation, starting with the measure number 29. The treble staff features a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. The dynamic marking *mf* is present. The word *simili.* is written below the bass staff.

Fourth system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. The dynamic marking *f* is present.

*calando.*

*a tempo.*

Fifth system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. The dynamic marking *mf* is present.

Sixth system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. The dynamic marking *f* is present.

Seventh system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. The dynamic marking *f* is present.

*Andante tranquillo.* ♩ = 60 ♩ = 72

30 *mf* *simili.*

1. 2.

*mf*

*mf*

*cres.*

*f* *mf* *p* *pp*

*Allegro.* ♩ = 72 ♩ = 100.

31 *f*

8

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a treble and bass clef. The treble clef part features a melody with many beamed eighth notes, often with fingerings (1-5) indicated above. The bass clef part provides a simple accompaniment with eighth notes and rests, with fingerings (1-2) indicated below. A repeat sign with first and second endings is placed after measure 4. The first ending leads back to the beginning, while the second ending concludes the piece with a final chord and a fermata. The key signature has one flat (B-flat), and the time signature is 2/4.

**Allegro moderato.** ♩\_132 ♪\_66.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment, primarily using quarter and eighth notes. The score includes fingerings (numbers 1-5) and breath marks (arrows) for the melody. The lyrics "The Rose Tree" are written below the bass line.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above the notes. The piece is divided into measures by vertical bar lines. The first measure starts with a down-bow or breath mark. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The fifth measure has a fermata over the final note. The sixth measure has a fermata over the final note. The seventh measure has a fermata over the final note. The eighth measure has a fermata over the final note. The ninth measure has a fermata over the final note. The tenth measure has a fermata over the final note. The eleventh measure has a fermata over the final note. The twelfth measure has a fermata over the final note. The thirteenth measure has a fermata over the final note. The fourteenth measure has a fermata over the final note. The fifteenth measure has a fermata over the final note. The sixteenth measure has a fermata over the final note. The seventeenth measure has a fermata over the final note. The eighteenth measure has a fermata over the final note. The nineteenth measure has a fermata over the final note. The twentieth measure has a fermata over the final note. The twenty-first measure has a fermata over the final note. The twenty-second measure has a fermata over the final note. The twenty-third measure has a fermata over the final note. The twenty-fourth measure has a fermata over the final note. The twenty-fifth measure has a fermata over the final note. The twenty-sixth measure has a fermata over the final note. The twenty-seventh measure has a fermata over the final note. The twenty-eighth measure has a fermata over the final note. The twenty-ninth measure has a fermata over the final note. The thirtieth measure has a fermata over the final note. The thirty-first measure has a fermata over the final note. The thirty-second measure has a fermata over the final note. The thirty-third measure has a fermata over the final note. The thirty-fourth measure has a fermata over the final note. The thirty-fifth measure has a fermata over the final note. The thirty-sixth measure has a fermata over the final note. The thirty-seventh measure has a fermata over the final note. The thirty-eighth measure has a fermata over the final note. The thirty-ninth measure has a fermata over the final note. The fortieth measure has a fermata over the final note. The forty-first measure has a fermata over the final note. The forty-second measure has a fermata over the final note. The forty-third measure has a fermata over the final note. The forty-fourth measure has a fermata over the final note. The forty-fifth measure has a fermata over the final note. The forty-sixth measure has a fermata over the final note. The forty-seventh measure has a fermata over the final note. The forty-eighth measure has a fermata over the final note. The forty-ninth measure has a fermata over the final note. The fiftieth measure has a fermata over the final note. The fifty-first measure has a fermata over the final note. The fifty-second measure has a fermata over the final note. The fifty-third measure has a fermata over the final note. The fifty-fourth measure has a fermata over the final note. The fifty-fifth measure has a fermata over the final note. The fifty-sixth measure has a fermata over the final note. The fifty-seventh measure has a fermata over the final note. The fifty-eighth measure has a fermata over the final note. The fifty-ninth measure has a fermata over the final note. The sixtieth measure has a fermata over the final note. The sixty-first measure has a fermata over the final note. The sixty-second measure has a fermata over the final note. The sixty-third measure has a fermata over the final note. The sixty-fourth measure has a fermata over the final note. The sixty-fifth measure has a fermata over the final note. The sixty-sixth measure has a fermata over the final note. The sixty-seventh measure has a fermata over the final note. The sixty-eighth measure has a fermata over the final note. The sixty-ninth measure has a fermata over the final note. The seventieth measure has a fermata over the final note. The seventy-first measure has a fermata over the final note. The seventy-second measure has a fermata over the final note. The seventy-third measure has a fermata over the final note. The seventy-fourth measure has a fermata over the final note. The seventy-fifth measure has a fermata over the final note. 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[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning of measure 2, *p* (piano) at the beginning of measure 6, and *pp* (pianissimo) at the beginning of measure 9. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in measure 10.



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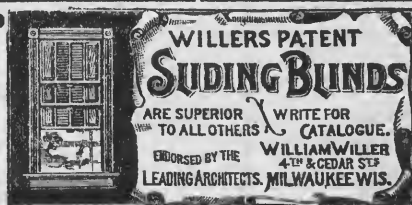
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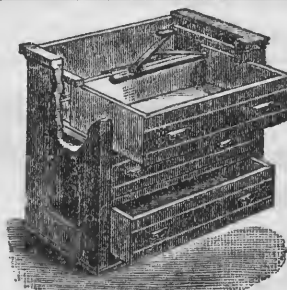
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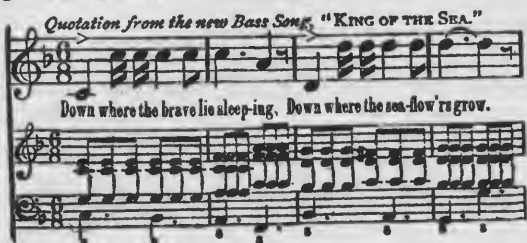
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Henry Groffman has been engaged by the First Presbyterian Church. The choir is composed of Mr. E. Karst, soprano, Miss Louise Aubertin, alto, and H. LaBarge, tenor.

J. V. Flagler, Professor of Organ at the Utica Conservatory of Music, Utica, N. Y., gave an illustrated lecture on George Frederick Handel.

The Next Semi-Annual Competition for a \$100-tuition certificate will be held at 3 P. M. on the 1st of March, at the Utica (N. Y.) Conservatory of Music. Competitors must be below sixteen years of age, able to read music and play an instrument, or sing. Names of competitors must be received before the 15th of February. Louis Lombard is director.

The Burns Anniversary Concert, under the auspices of the Scottish Clans, was given on the 28th ult. Mrs. Mayo Rhodes, Mrs. W. A. McCandless, Mr. A. J. Robyn, Mr. Porteous and the Hatton Quartette were on the programme.

Miss Kate J. Brainard visited New York and Boston during the holidays, and took every opportunity of hearing the musical treats the East affords. Mrs. Brainard is always up to the times. She is back and has resumed her classes.

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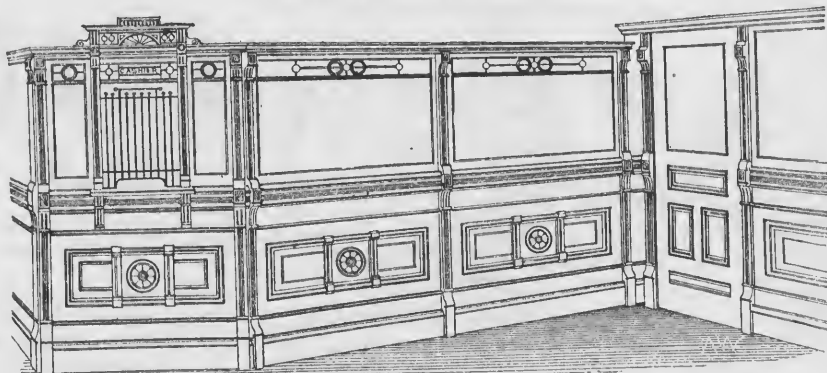
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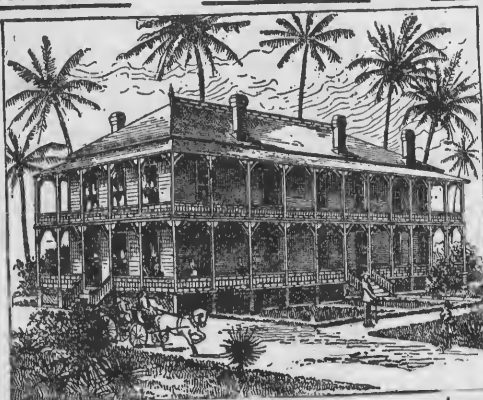
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**ENDORSEMENT.** Ocala, Fla., Dec. 10, 1887.—We, the undersigned, hereby certify that the land in and around Leroy, Marion County, Florida, is high, dry, rolling pine land, well located on the S. S., O. & G. R. R., of fair quality, and will compare favorably with the average pine lands of Florida, and bids fair to enhance in value. J. R. MOREHEAD, County Surveyor; H. W. LONG, County Commissioner; F. E. HARRIS, Editor Ocala Banner; T. W. HARRIS, Editor Free Press; A. P. MANN, Jr., Gen'l Manager S. S., O. & G. R. R.; JAMES L. WHITE, Ex-County Surveyor, and others. **CUT THIS OUT.**



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Rural Free Press, Ocala, Fla., says:

"The land is high, rolling pine, and considered equal to any pine lands in the State. Any of the semi-tropical fruits, such as oranges, lemons, limes, bananas, pineapples and guavas do as well on pine lands as hummock."

### The Ocala Banner says:

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Either Instrumental, Vocal or Violin.

## MAJOR AND MINOR.

Wilhelm Sedlmayer, one of the tenors of the Metropolitan Opera House, died January 8, at his home in New York. The primary cause of his death was the "grippe." He was a member of the Metropolitan Opera House company last season and appeared in several of the big German opera productions. In "Der Meistersinger," he appeared as David, and in "Siegfried" he was seen as Mime. He was about fifty years old, and leaves a widow but no children. He was born in Vienna, and educated at the Conservatory in that city. He sang at the Court Theatre in opera bouffe, and was an established favorite. When he left he received a pension. He was a noted actor and had few equals in old comedies.

It is a matter of wisdom to see Genelli's \$1.50 Cabinet Photos, before wasting your money at cheap galleries. It will pay also to inspect all of the higher grades, ranging up to \$7.

The season in Chicago with the Patti-Tamagno Company has been an enormous success. The receipts were \$63,000 the first week of six performances (including the opening night), \$57,000 the second week of five performances, \$59,000 the third week of five performances, and \$65,000 the fourth week of six performances, or about \$244,000, or nearly a quarter of a million for the four weeks, and an average of nearly \$11,000 per performance.

J. Travis Quigg, of the American Musician, contributes a song to the last number of that enterprising weekly. It is a musical setting of Richard Henry Stoddard's "Tell Me How." The suggestive title is fully illustrated during the progress of the song, whose simple melody proves its versatile author to have little sympathy with the mere labored and obscure methods of to-day. The song will be welcomed by Mr. Quigg's host of friends, and the wonder in journalistic circles will be that amid the toils of unceasing and restless literary work he can find time to woo his muse.

The Metropolitan Musical Society, of New York, one of the most prominent choral organizations, inaugurated its second season with a concert at the Metropolitan Opera House, on Thursday evening, December 9th. Among the soloists was Mme. Rivé-King who was heartily applauded for her spirited and brilliant performance of the Saint-Saens "Rhapsodie D'Auvergne," a characteristically suggestive composition, in which her magnificent technique had ample opportunities which the gifted pianiste made use of with her customary success.

Patti is not the only artist getting a high price for every sound which issues from her throat. Jeannie Granier at the Varieties is paid 1,000 francs (\$200) for each performance; in the new review "Paris Exposition" she is on the stage exactly twenty minutes, so that she receives fifty francs (\$10) per minute for her services.

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N.B.—This treatment is not a snuff or an ointment; both have been discarded by reputable physicians as injurious. A pamphlet explaining this new treatment is sent free on receipt of stamp to pay postage, by A. H. Dixon & Son, 337 and 339 West King Street, Toronto, Canada.—*Christian Advocate.*

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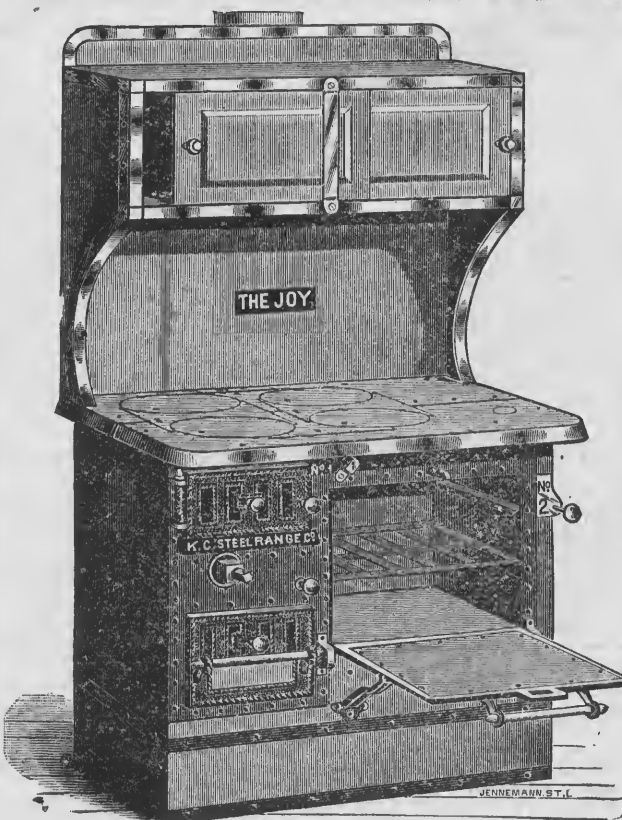
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Henry Mollenhauer, a well-known Brooklyn musician, died suddenly at his home in Brooklyn, of heart trouble. He was born in Germany in 1825, and at four years of age developed a remarkable ear of music. When seven years old he played the piano before the Grand Duchess of Weimer, and was in later years a member of the Grand Orchestra of Stockholm. He came to this country in 1856 and has resided here ever since.

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Palmer's New Pronouncing Pocket Dictionary of Musical Terms has been revised and greatly enlarged; it contains 2,500 terms and abbreviations by H. R. Palmer, Mus. Doc. Its compact form will enable one to carry it in the vest-pocket, so that it may be consulted the instant it is needed. A handy little book, indeed. Price, 25 cents; to be had of the publisher, H. R. Palmer, Lock-Box 2841, New York, N. Y.

Marie Van Zandt is ill at Lisbon.

P. S. Gilmore recently purchased a house on Eighty-sixth street, New York, \$40,000 being paid for the property.

A Cablegram announces the death in Wiesbaden, Germany, of prima donna Mme. Minna Peschka Leutner. In the autumn of 1872 she made her first appearance in this country at Gilmore's Boston Peace Jubilee, and revisited America in June, 1881, when she was engaged for the sum of \$6,000 as the soprano soloist of the Chicago Saengerfest, after which she gave several concerts in the Northwest.

Oysters in every style, at Milford's.

Emma Nevada, the American prima donna, is down with the influenza at Madrid.

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The "Richard Wagner Museum," founded not many years since by Herr Oesterlein, at Vienna, already comprises no less than twenty-five thousand documents relating to the Bayreuth master.

Marianne Brandt, the highly gifted contralto of the Dresden Hof-Theater, has retired from operatic life, and has taken up her residence at Vienna, where she will perpetuate her vocal art by tuition.

The famous baritone, Giorgio Ronconi, died at Madrid on the 8th ult. Ronconi was born at Milan on August 6th, 1810, and studied under his father, the famous tenor, Domenico Ronconi.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

Walter Damrosch, the betrothed of Miss Margaret Blaine, presided over the music at the obsequies of Walker Blaine in Washington.

When the late Professor Procter was a school examiner he one day asked a little girl to tell him the difference between a man and a brute, and she said: "A brute is an imperfect beast, Man is a perfect beast."

Tommy (at the opera for the first time)—"Pa, where are the boxes?"

Father—"Over there where those people are sitting talking so loud."

Tommy—"O, I s'pose they're chatterboxes, then."

Devoted Lover—"You shiver, darling! Are you cold?"

Delicate Darling (with chattering teeth, whose musical rival is at the piano)—"Yes, Charles; I think it is the air from the piano."

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This new method of "one remedy for one disease" must appeal to the common sense of all sufferers, many of whom have experienced the ill effects, and thoroughly realize the absurdity of the claims of Patent Medicines which are guaranteed to cure every ill out of a single bottle, and the use of which, as statistics prove, has ruined more stomachs than alcohol. A circular describing these new remedies is sent free on receipt of stamp to pay postage by Hospital Remedy Company, Toronto, Canada, sole proprietors.

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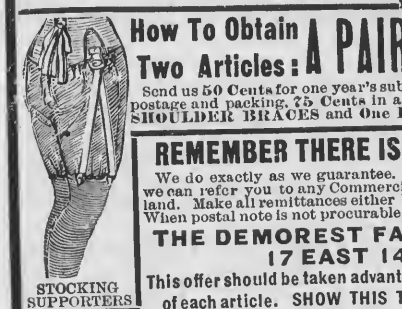
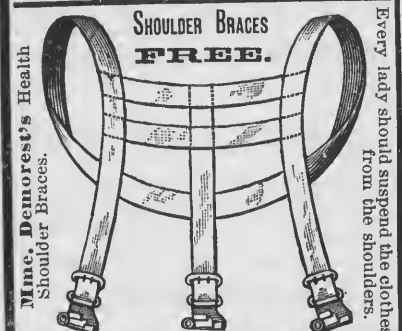
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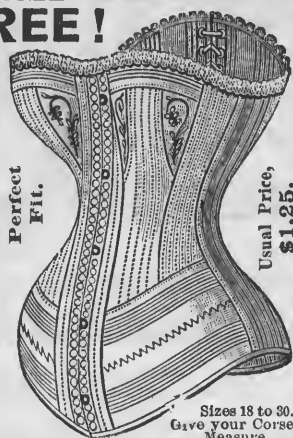
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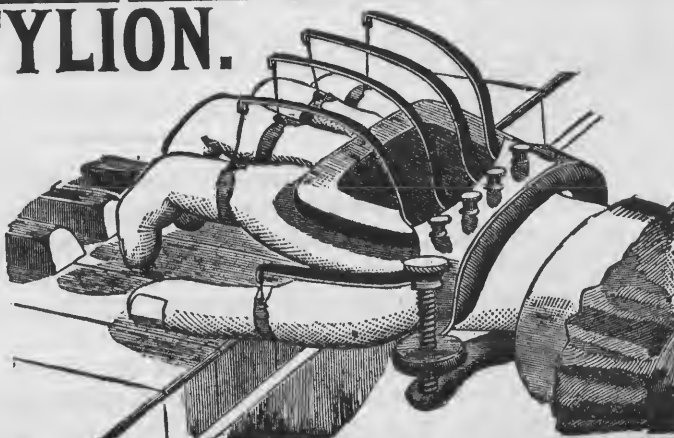
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